Respectfully Dedicated to

General T. T. PARSONS, of St. Louis, Mo.

Commander of the "Patriarchs Militant,"
I. O. O. F. of Mo.

THE CHEVALIER

GRAND MARCH

Composed for the Piano-Forte

— BY —

CHARLES GIMBEL, JR.

SOLO 6

DUET 10

St. Louis: KUNKEL BROTHERS, Publishers.

1895

SPECIAL NOTICE.

Our Publications can be had at all first-class Music Stores. Whenever parties inform you that same are out of print or not to be had, send direct to us and be convinced of the contrary.

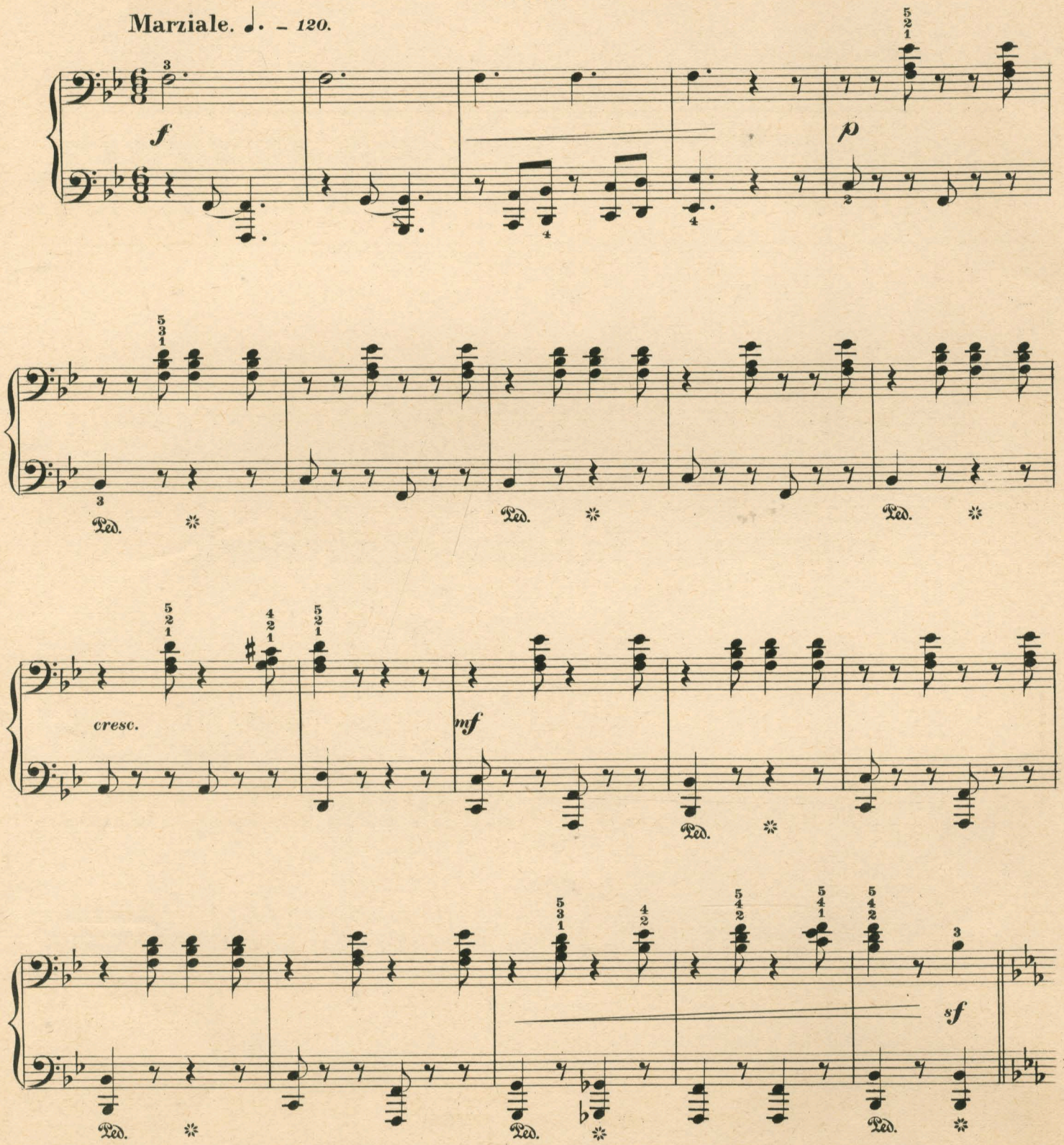
THE CHEVALIER.

GRAND MARCH.

CHARLES GIMBEL. Jr.

Secondo.

Marziale. ♩. = *120.*



1623 - 10

Copyright_ Kunkel Bros. 1895.

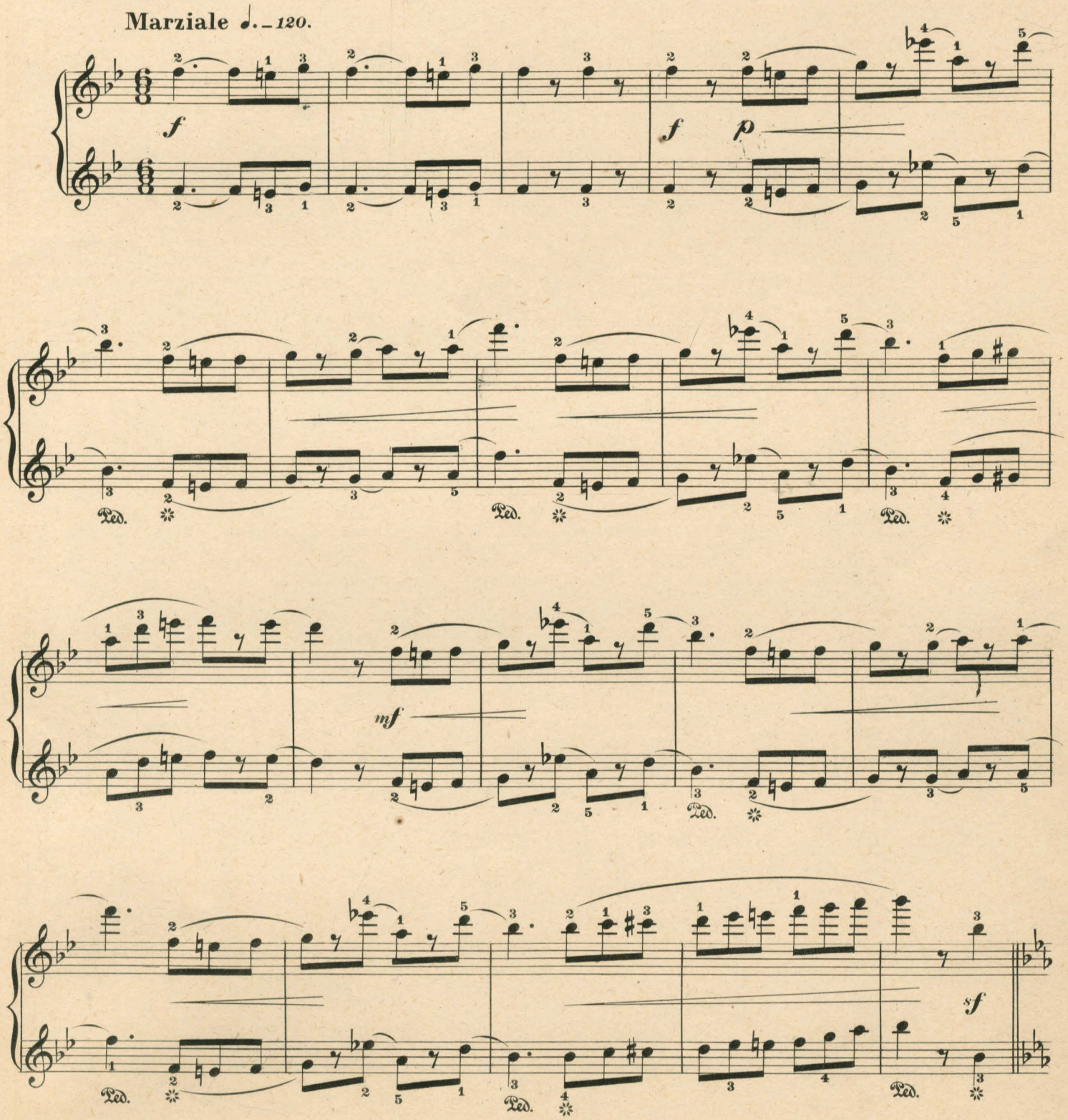
THE CHEVALIER.

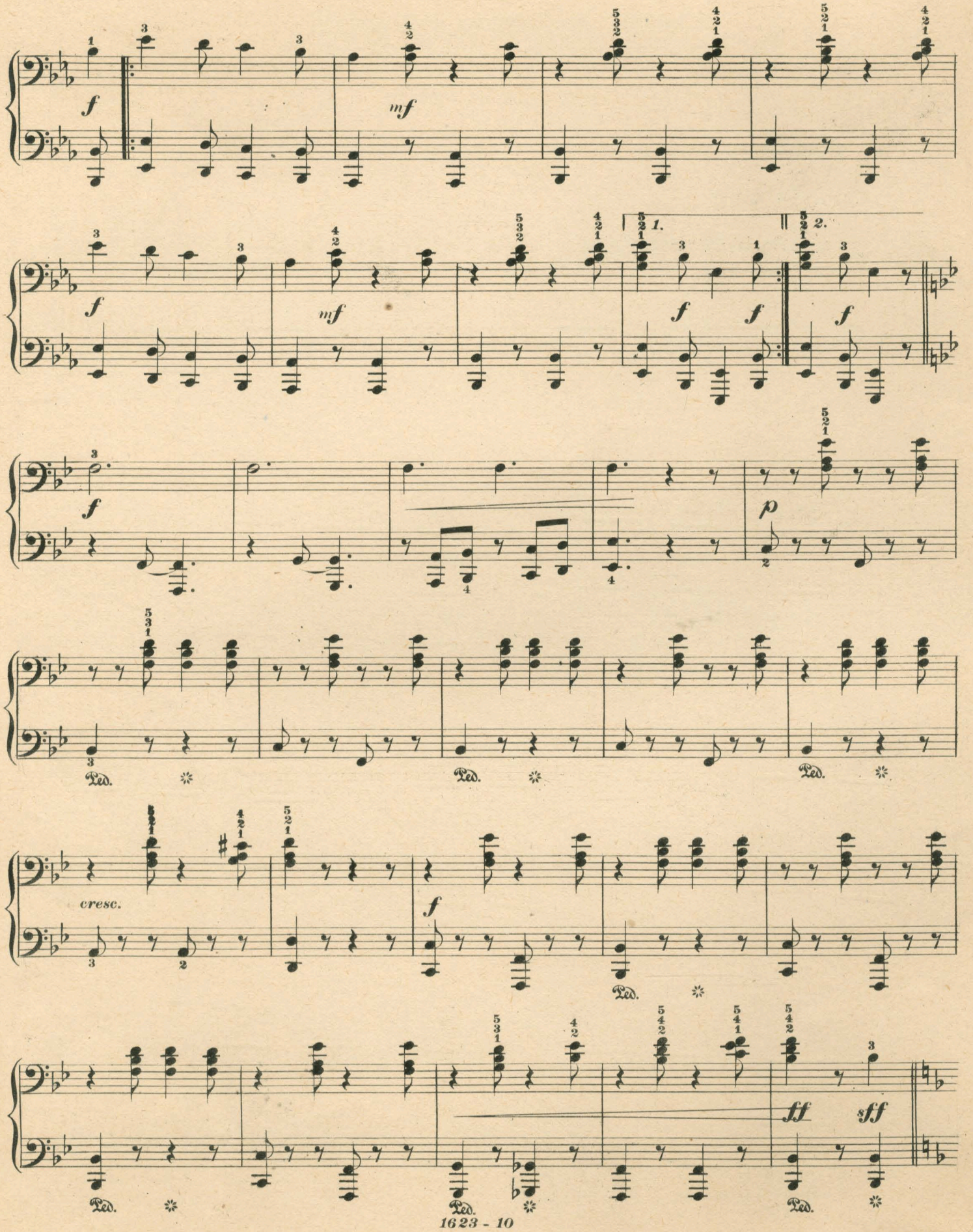
GRAND MARCH.

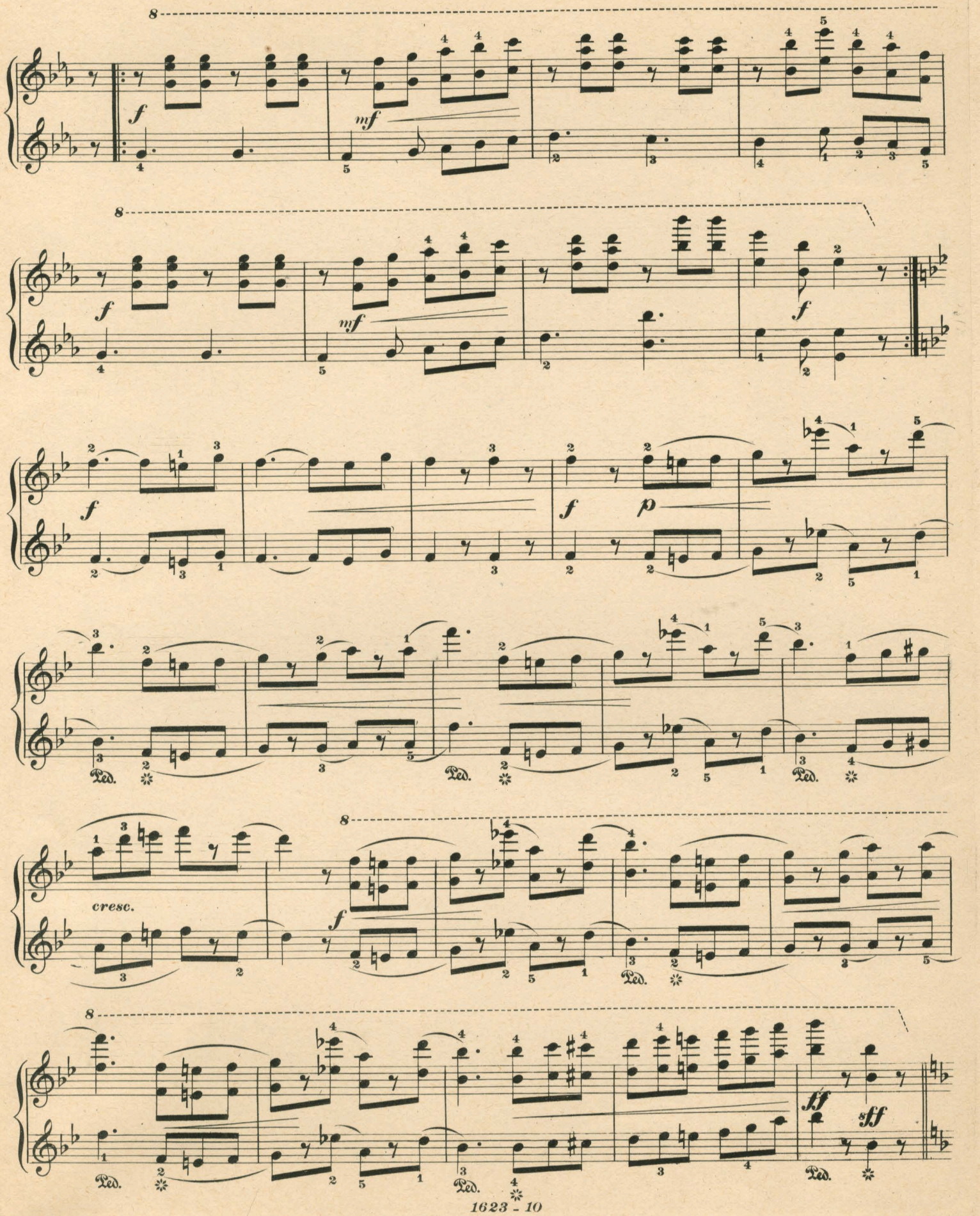
CHARLES GIMBEL. Jr.

Primo.

Marziale ♩. = 120.



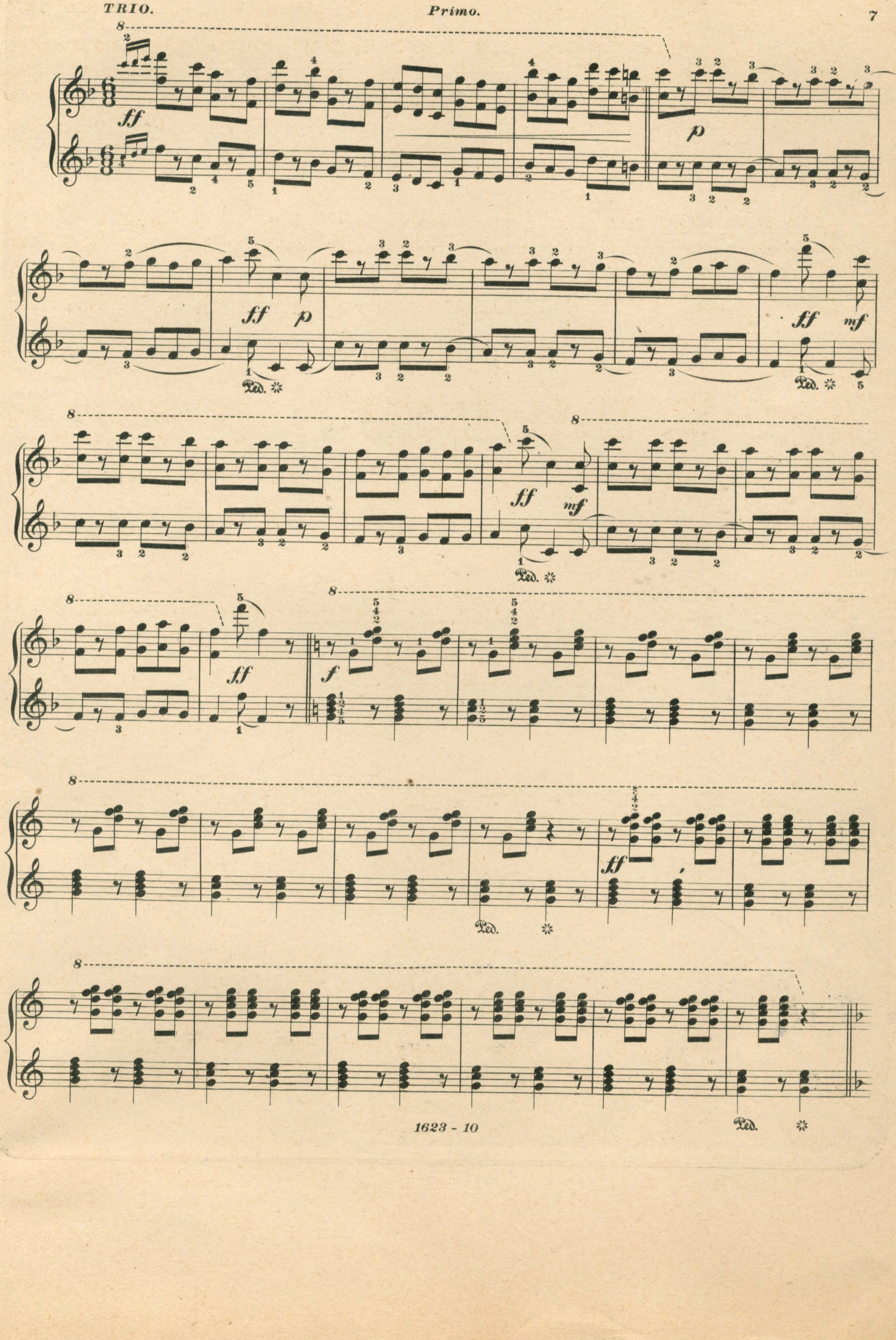

f
mf
1.
2.
p
cresc.
ff
sff
Ped.


cresc.

TRIO.

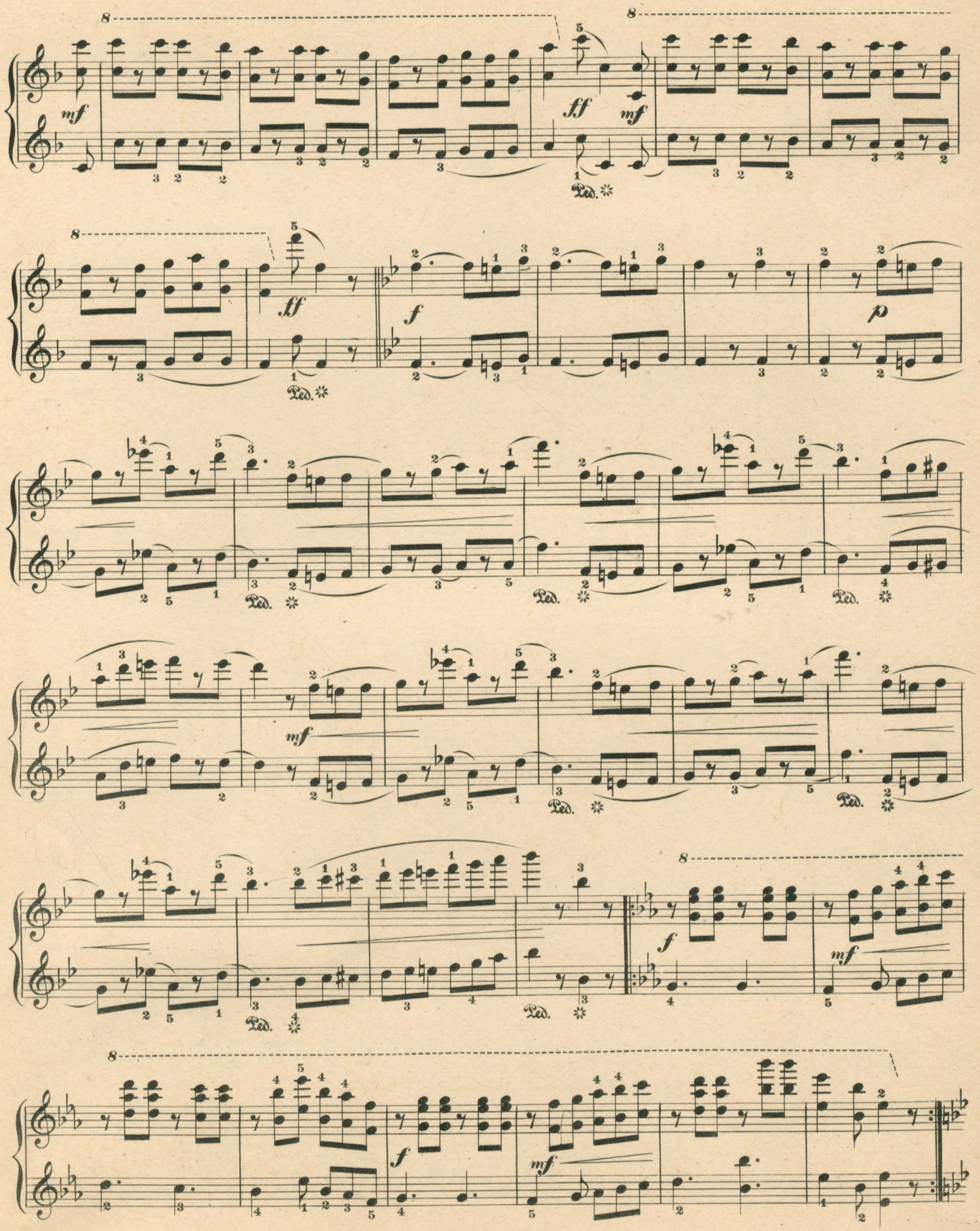
Secondo.

Trombone Solo.


ff
p
ff
p
Ped.
ff
mf
Ped.
ff
mf
Ped.
ff
f
ff
Ped.
Ped.

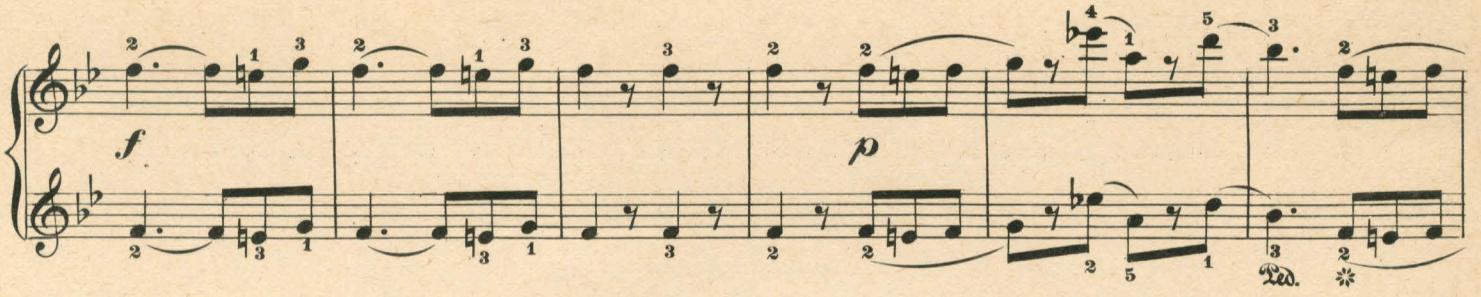
mf *ff* *mf* *sff* *ff* *sff* *f* *p* *cresc.* *mf* *f* *mf* *f* *mf* *f* *f* *f* 1. 2.

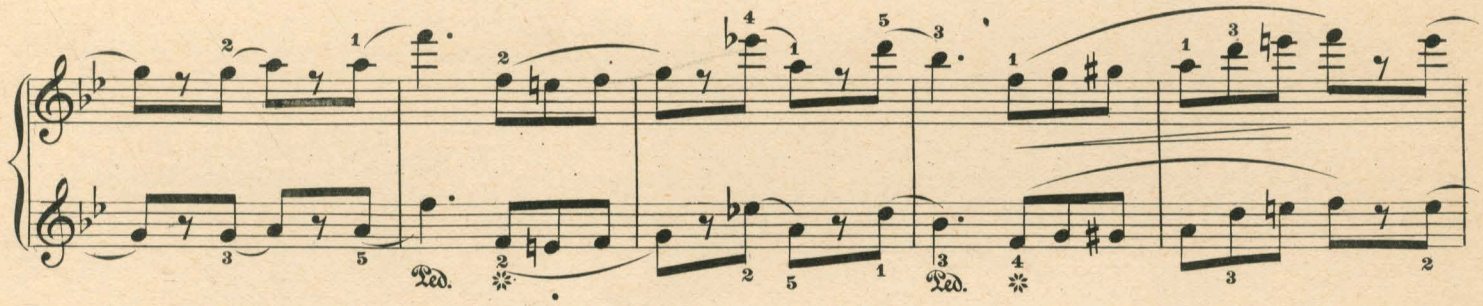
Ped. ✲

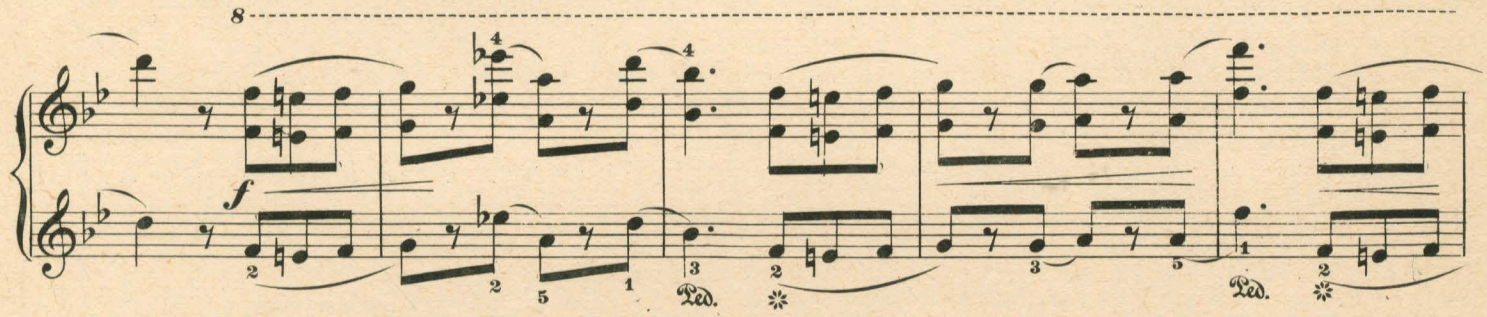

8
mf
ff
mf
Ped.
8
ff
f
p
Ped.
Ped.
Ped.
mf
Ped.
Ped.
8
f
mf
8
f
mf

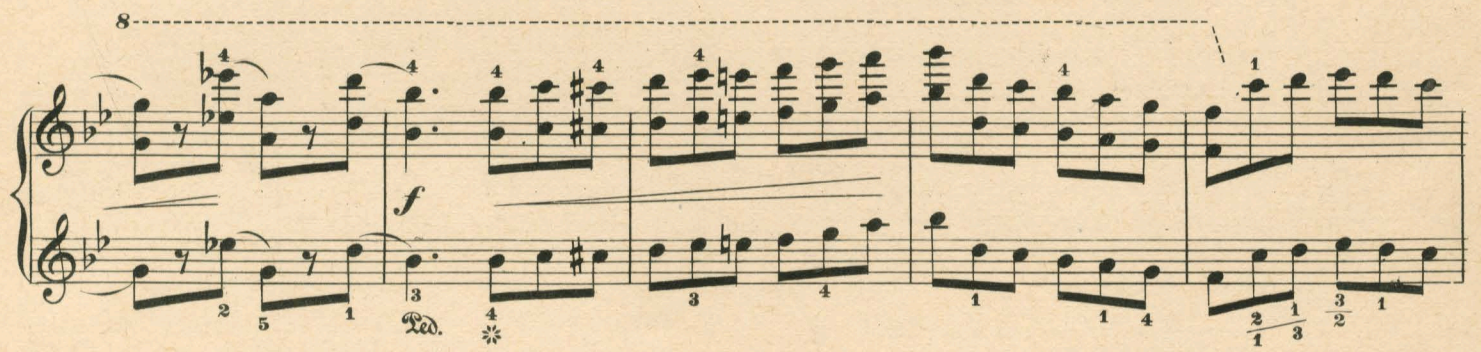
f *p* *cresc.* *f* *cresc.* *f* *ff* *sf* *sf*

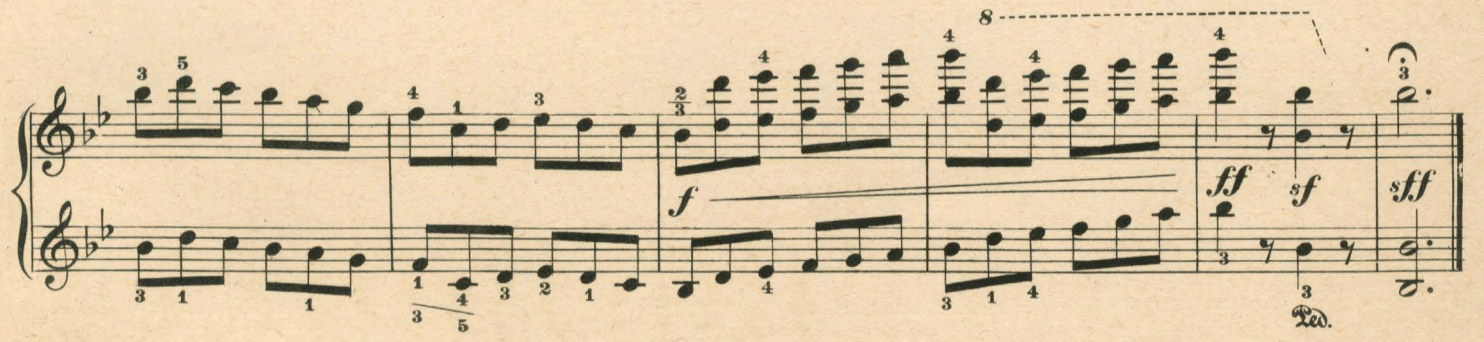
Ped. ✲


f
p
Ped.
Ped.


Ped.
Ped.


8
f
Ped.
Ped.


8
f


8
f
ff
sf
sff
Ped.

This Method is to be used hand in hand with all piano practice, by the beginner as well as the more advanced performer.

Kunkel's Piano Pedal Method

THE PIANO PEDAL: How to Use It Correctly and Artistically.

By CHARLES KUNKEL.

IN TWO BOOKS.

BOOK I.—A practical explanation of the acoustic principles involved in the artistic use of the Piano Pedal, with copious examples and primary studies, laying a foundation for the correct use of the Pedal, and correcting the more common mistakes made by the majority of players in the use thereof.

BOOK II.—An amplification and practical application of the principles laid down in Book I. The Pedal as a means of beautifying and giving sonority to a tone. The Pedal as a means of making a crescendo beyond the power of the fingers, etc., etc. Orchestral effects. Virtuoso effects. Copious examples from the great masters. Extraordinary effects produced with the Pedal. An analysis of the proper use of the Soft and Third (Sostenuto) Pedal.

Book I.—$3.00. Book II.—$3.00. Special discount to teachers for introduction.

What Some of the Great Pianists and Pedagogues of the World Say.

HANS VON BUELOW: "No pianist can afford to be without it."

ANTON RUBINSTEIN: "Will do more for fine piano playing than any work published in a decade."

I. J. PADEREWSKI: "A truly great work; worth its weight in gold."

JULIA RIVE-KING: "Through your Pedal Method we will have more good pianists in the future. A wonderful exposition of the hidden secrets, making piano playing truly great."

A Few of the Many Letters Received by Charles Kunkel in Behalf of His Late Work.

XAVIER SCHARWENKA, the world-renowned Pianist, Composer and Director of the Scharwenka Conservatory of Music, New York.

MR. CHARLES KUNKEL, November 29, 1893.

MOST HONORED SIR:—Accept my sincerest thanks for the copy of your truly magnificent Pedal Method. I have perused and studied the same with great interest, and wish the same universal recognition and success.

With the highest esteem, XAVIER SCHARWENKA.

CONSTANTINE STERNBERG, the renowned Pianist and Composer, Director of "The Penn" College of Music, Philadelphia.

MR. CHARLES KUNKEL, November 27, 1893.

DEAR SIR:—I have carefully read through your Piano Pedal Method, and must compliment you on the very efficient way in which you treat this delicate question, the scape-goat of so many sins—the Pedal. Your method is profound, and yet simple and lucid enough to be understood by the student even without the aid of a teacher. Moreover, it does not address itself to the pupils of any particular grade of development—it will be beneficial to the pupils of all grades, even the most advanced ones, whose pedaling needs revision. That you fill a really long-felt want and cultivate a territory entirely neglected by pedagogic writers goes without saying. I shall use it as a complement to other studies, with my pupils, and earnestly recommend it to my brother teachers.

Wishing you all success, I am, very truly yours,

CONSTANTINE STERNBERG.

EMIL LIEBLING, the distinguished Pianist and Composer, of Chicago.

MR. CHARLES KUNKEL, ST. LOUIS, MO. December 14, 1893.

MY DEAR MR. KUNKEL:—Your "Piano Pedal Method" is so comprehensive, and eminently practical, that you could really well afford to dispense with any one's recommendation of the work. The attempts heretofore made to cover that *most important* and comparatively neglected field, have been so diffuse as to invite and merit failure.

In your extensive treatise on the subject, accompanied as it is by the most practical illustrations, I find really everything in regard to the proper mode of using the Pedal. Especially commendable in the clear and lucid exposition of the various problems presented, which render the work equally interesting to the teacher and valuable to the pupil.

I congratulate you on your eminent success in this work, and will most earnestly recommend your method to teachers and pupils, as the *only work* on the subject which, in my opinion, merits serious attention.

Sincerely yours, EMIL LIEBLING.

I. D. FOULON, the renowned Musical Critic.

December 15, 1893.

MY DEAR MR. KUNKEL:—You have done a great work in giving to both *teachers* and *pupils* the first careful, reasoned course of instruction in the use of the Piano Pedal ever attempted, and in doing it in such a manner as to make your book at once *a classic*. It was Bacon, I think, who wrote: "Every man is a debtor to his own profession." By the publication of your *Pedal Method*, you have not only cancelled your debt to your profession, but you have placed it under great and lasting obligation to yourself. The improvement which I have marked in the playing of persons who had used your *Pedal School* for a couple of months has astonished as well as gratified me, and after the practical demonstration of its superlative value which I have had, I shall not henceforth be able to consider any piano course in which it shall not figure as complete or satisfactory.

As ever, your friend, I. D. FOULON.

J. H. HAHN, the eminent Musician, Critic and Director of the Detroit Conservatory of Music.

December 21, 1893.

MY DEAR MR. KUNKEL:—Your book of Pedal Studies embodies and presents in a most concise and tangible form, recognized principles for the proper use of the Pedal as applied to modern pianoforte playing. It will surely prove a missionary for good in many a field, and should certainly be in the hands of every aspiring *teacher*, *student* and *amateur*.

With best wishes, I am, cordially yours, J. H. HAHN.

E. R. KROEGER, the distinguished Composer, Musician and Musical Director of Forest Park University.

December 26, 1893.

MY DEAR MR. KUNKEL:—It has been but seldom in my experience that I have welcomed the appearance of a new didactic work treating of the pianoforte with as much pleasure as I have welcomed your Pedal School. I have felt for a long time that such a work was really essential to the instructor of pianoforte playing in his professional duties, but none of the catalogues indicated that it was in existence. Consequently, in my capacity as a teacher, I have had to impart as much oral instruction as possible concerning the use of the Pedal, and rely upon the pupil's ear and feeling for correct harmony and clear phrasing to assist me. Scarcely any editions of pianoforte pieces are properly pedaled; indeed, if the pupil were to follow the majority of pedal indications in standard editions, confusion would result. The task of correctly pedaling so lengthy a work as a Sonata, for instance, is so great for the teacher, that in the hour allotted for a pupil's lesson he can by no means spare the time. But your Pedal School revolutionizes all that. If a pupil studies it carefully, he will surely be able to play with a clearness he never imagined within his power, and to "sing" upon the pianoforte in a manner only heard, usually, in the playing of recognized artists. Surely such prospects ought to induce every student to get a copy of your Pedal School and study it carefully. Again expressing to you my appreciation of the services you have rendered pianoforte playing in this work, believe me, Yours very truly, ERNEST R. KROEGER.

St. Louis: **KUNKEL BROTHERS,** Publishers.